ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purposes of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

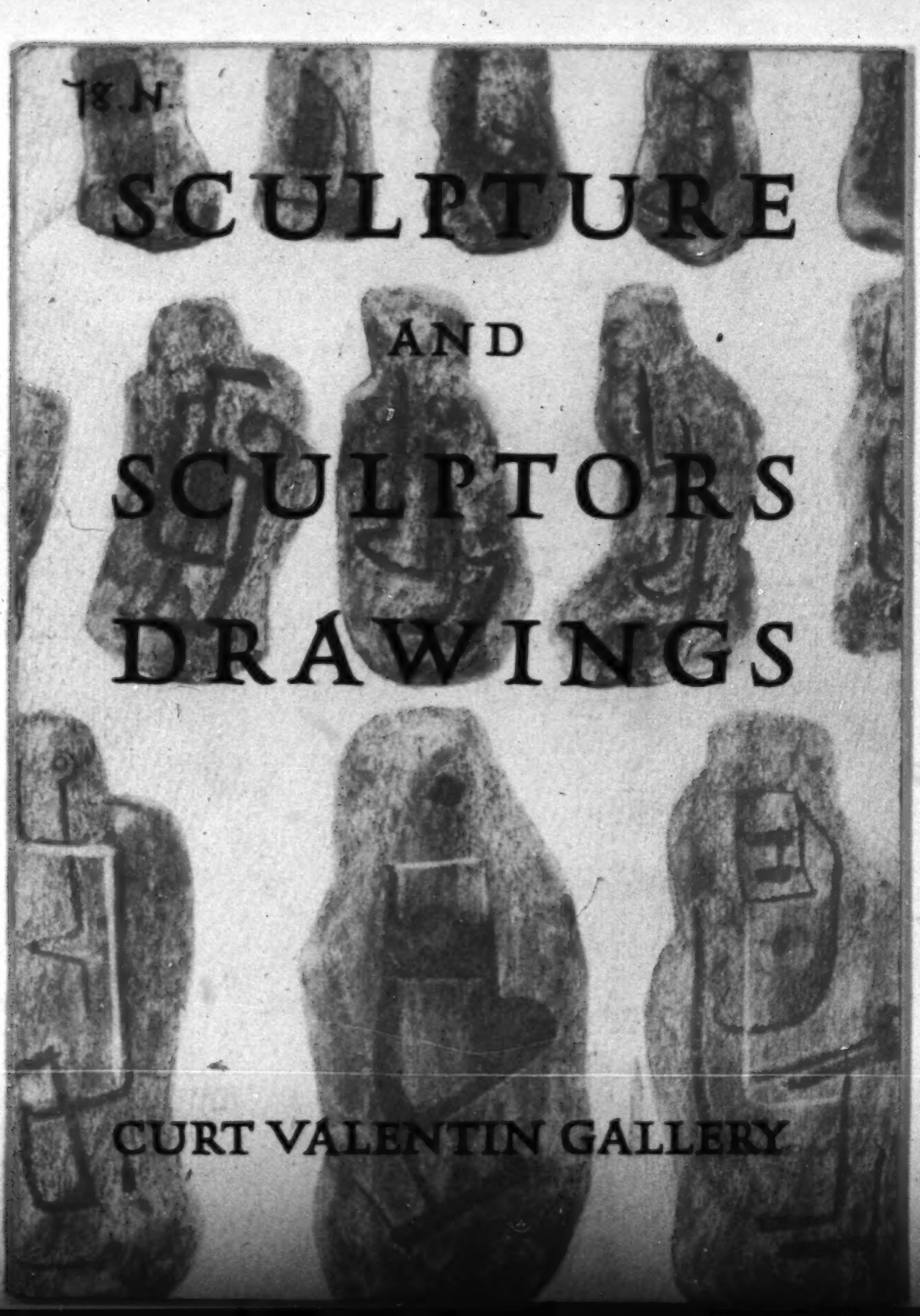
Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

18.N.

SCULPTURE AND SCULPTORS DRAWINGS



CURT VALENTIN GALLERY

Laurens

The Gallery will be closed
December 25-27, January 1-3

SCULPTURE
AND
SCULPTORS
DRAWINGS

December 22, 1953
–January 24, 1954

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

[54]

L. 139.
15. I. 1954.

[29]

[28]

[30]

"I am convinced, and I repeat, that sculpture is the mother of all the arts that are based on the design and he who would be an able sculptor with a good style will more easily be good in perspective, a good architect, and a better painter than those who do not possess a good knowledge of sculpture."

BENVENUTO CELLINI
(1500-1571)

AN ANCIENT VENUS

This figure, you see, has been my instructor. If a Rodin had gone through what this Venus has, there would be nothing left of it. This figure taught me the meaning of the word *plastic*. A statue must be beautiful, even when its surface is highly polished and pebble-smooth.

Remember . . . when d'Annunzio, in my studio at Marly, told me that my statues were beautiful, except that the legs were too thick! He proved by that statement that he understands nothing about the plastic.

What the sculptor seeks is the harmony of body proportions. This harmony demands thick legs in one case, thin ones in another. I could also have sculpted figures with thin legs; but I remembered the women and girls of Banyuls and sought the harmonies that they had shown me.

I search after ideas.

The Greeks chiseled light; but the cathedral artists chiseled shadows at the entrance portals of their churches.

ARISTIDE MAILLOL

ON SCULPTURE

Sculpture, like any art, is the highest expression of its time.

Any work of art must have something of the first days of creation, something of the smell of the earth, one might say: something animal.

All art is dimension. Dimension against dimension, that is all. Dimensions, or proportions in the case of figures, determine the impression, determine the effect, determine the expressions of the body, determine the lines, the silhouettes, everything. So a good sculpture must be handled like a good composition, like a building, where dimension against dimension is eloquent. So too one cannot overlook detail, for detail is the smaller dimension of the larger. The painter, who blocks out the surface, is doing the same thing as the sculptor, who sees the mass of his statue as surface and blocks it out. . . .

WILHELM LEHMBRUCK

[50]

Our works are structures of lines, surfaces, forms, colors. They attempt to approach reality. They hate artifice, vanity, imitation, tight-rope walking. To be sure, there are tight-rope walkers of varying talent. But art should lead to the spiritual, the real. This reality is neither objective reality, nor the subjective reality of thought, that is, ideality, but a mystical reality, toward which we stand in the relation of the eye in the following Neoplatonic image: "It removes itself from light in order to see the darkness, but it does not see; for it cannot see the darkness when there is light, but without light it does not see; by not seeing, it sees the darkness in the way that is natural to it."

JEAN ARP
(from ON MY WAY, New York, 1948)

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[21]

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[32]

[41]

[47]

[44]

[25]

Maillol

Rodin

Lipchitz

Marini

CATALOGUE

Jean Arp (1888-)

1 THE SHELL
1938. Polished bronze. H. 10"

2 SCULPTURE CYPRIENNE
1938. White Marble. H. 16½"

Ernst Barlach (1870-1938)

3 BEGGAR
1930. Bronze. L. 16⅜"

Georges Braque (1881-)

4 THE HUNT
1943. Bronze. 12 x 9"

5 HORSE'S HEAD
1946. Bronze. H. 17"

Reg Butler (1913-)

6 TORSO
1950. Iron. H. 57"

[49]

[37]

[2]

Alexander Calder (1898-)

7 MOBILE
1932. Metal. W. 45"

8 SUMAC
1932. Metal. W. 60"

Mary Callery (1903-)

9 STUDY FOR ORPHEUS
1951. Bronze. H. 12¾"

10 ACROBATS WITH BIRDS
1932. Bronze. H. 52"

Edgar Degas (1834-1917)

11 TORSO
1896-1911. Bronze. H. 17"

12 DANCER AT REST
1882-1895. Bronze. H. 14¾"

13 HORSE WALKING
1865-1881. Bronze. H. 8¼"

Charles Despiau (1874-1946)

14 MME. ELIE FAURE
1925. Bronze. H. 14"

John B. Flannagan (1898-1942)

15 NUDE
1930 (?). Granite. H. 28"

16 THE PROPHET
1930 (?). Stone. H. 15¾"

Paul Gauguin (1848-1903)

17 TAHITIAN WOMAN
1893. Bronze. H. 12"

Alberto Giacometti (1901-)

18 THREE MEN WALKING
1949. Bronze. H. 30"
Courtesy Pierre Matisse Gallery

Georg Kolbe (1877-1947)

19 MERMAID
1921. Bronze. H. 22⅞"

Henri Laurens (1885-)

20 HEAD OF A WOMAN
1921. Terracotta. H. 14½"

21 MERMAID
1945. Bronze. H. 45¼"

Fernand Leger (1881-)

22 GREEN AND RED POINTS
1951. Ceramic. 13 x 10½"

23 STILL LIFE IN WHITE
1951. Ceramic. 11 x 9"

Wilhelm Lehmbruck (1881-1919)

24 MEDITATING GIRL
1911. Terracotta. H. 21"

25 TORSO
1913. Terracotta. H. 35½"

Jacques Lipchitz (1891-)

26 SEATED FIGURE
1918. Limestone. H. 30"

27 MOTHER AND CHILD
1940. Bronze. H. 48½"

28 FLOWER VENDER
1952. Bronze. H. 9⅝"

29 COMBAT
1952. Bronze. H. 9⅞"

30 LADY WITH BIRD
1952. Bronze. H. 9¾"

Aristide Maillol (1861-1944)

31 PORTRAIT OF AUGUSTE RENOIR
1900. Bronze. H. 15"

32 POMONA
1925. Bronze. H. 35¼"

33 TORSO
1930 (?). Bronze. H. 43"

Maillol (1872-1945)

34 CROUCHING NUDE
1910. Bronze. H. 8¾"

Gerhard Marcks (1889-)

35 CROUCHING GIRL
1943. Bronze. H. 14½"

36 SPANISH DANCER
1951. Bronze. H. 12¼"

37 COCK
1952. Bronze. H. 19¾"

Marino Marini (1901-)

38 POMONA
1943. Bronze. H. 17"

39 STANDING WOMAN
1943. Bronze. H. 52½"

40 HORSE AND RIDER
1951. Bronze. H. 47½"

Henri Matisse (1869-)

41 SEATED NUDE
1904. Bronze. H. 14"

42 SEATED GIRL
1906. Bronze. H. 28¼"

43 TORSO
1909. Bronze. H. 9¾"

Amedeo Modigliani (1884-1920)

44 FIGURE
1912 (?). Stone. H. 63"

45 HEAD
1912 (?). Stone. H. 19½"

Henry Moore (1889-)

46 THREE FORMES
1934. Wood. H. 6"

47 THE QUEEN
1952. Terracotta. H. 42¾"

48 MOTHER AND CHILD IN CHAIR
1952. Bronze. H. 15¾"

49 WARRIOR WITH SHIELD
1953. Bronze. H. 7¼"

Pablo Picasso (1881-)

50 FERNANDE
1905. Bronze. H. 14"

51 PITCHER AND FIGS
1952. Painted Bronze. H. 11½"

Auguste Renoir (1841-1919)

52 VENUS
1913. Bronze. H. 13"

53 MOTHER AND CHILD
1916. Bronze. H. 22"

Auguste Rodin (1840-1917)

54 SHADOW
1880. Bronze. H. 76"

55 STUDY FOR THE MONUMENT OF BALZAC
1893. Bronze. H. 29½"

56 DANCER
1911. Bronze. H. 13⅝"

57-75 Drawings

ARP	LIPCHITZ
BRANCUSI	MAILLOL
CALDER	MARCKS
DESPIAU	MARINI
FLANNAGAN	MATISSE
GIACOMETTI	MOORE
LAURENS	RODIN

ART AND ARCHITECTURE LIBRARY

NEXT EXHIBITIONS:

January 26 — February 20

MAX BECKMANN

February 23 — March 20

JEAN ARP

March 23 — April 17

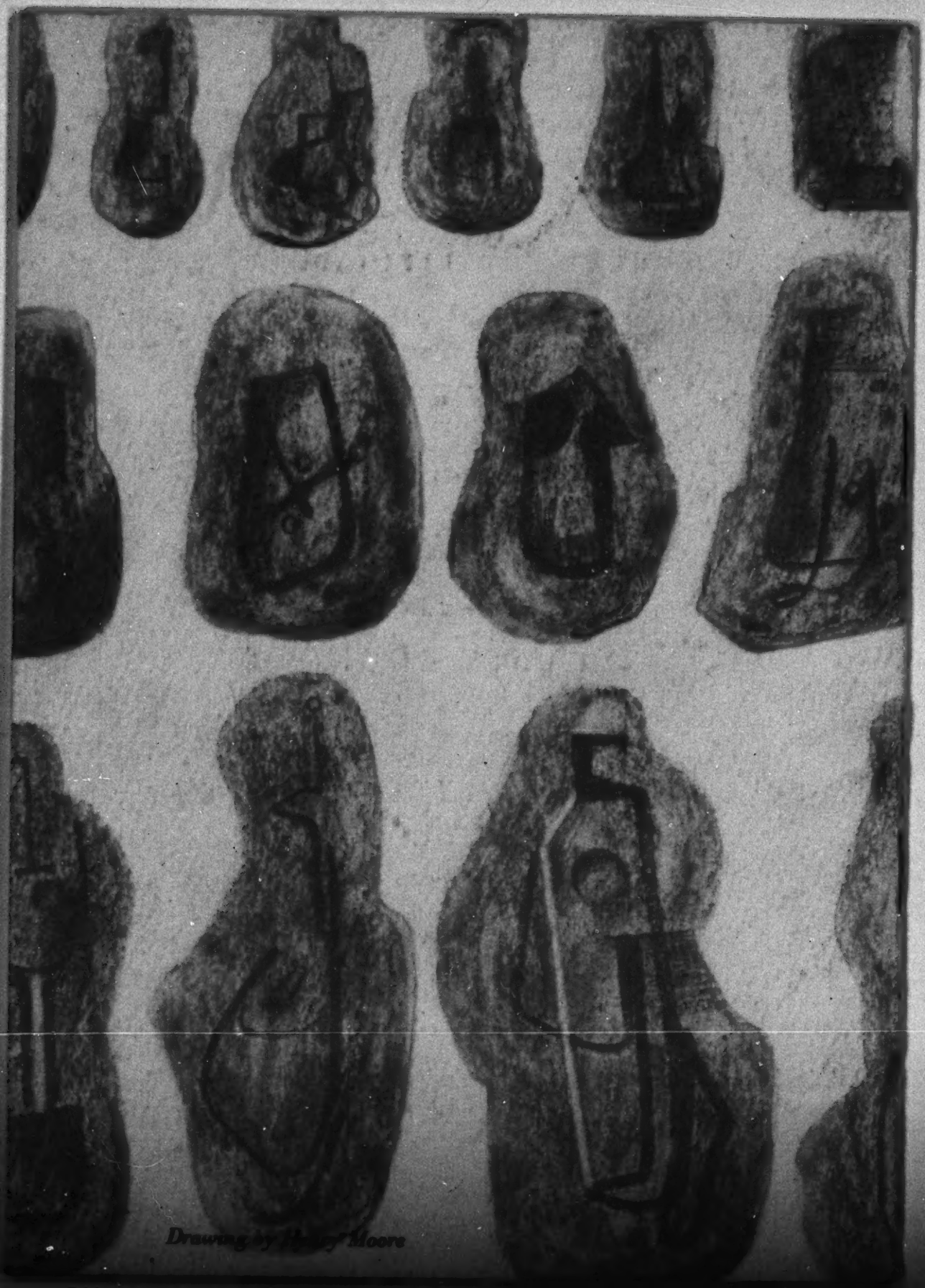
AUGUSTE RODIN

April 20 — May 15

LYONEL FEININGER

May 18 — June 12

JUAN GRIS



Drawing by Henry Moore